

F.Chr. Neubauer

Sinfonie à grand Orchestre

Oeuvre 12^{me} Livre I

Basso

Notes for the present edition

The parts for Neubauer's Symphony Op. 12 Livre I as printed by Johann André at Offenbach am Main in the second half of the Eighteenth Century contain mistakes and (many) inconsistencies. In this edition, I have attempted to correct the obvious mistakes (missing bars, duplicate bars, missing accidentals, obviously wrong notes etc), and to indicate solutions for inconsistencies in articulation. Obviously, it is fully up to the performer or conductor to decide how to handle my annotations.

In some cases I corrected wrong notes but left in the original ones, typeset smaller and with their stems in the “opposite” direction. Missing accidentals are added over the note. However, accidentals in parentheses are just cautionary accidentals, to warn the player for a restored alteration.

The original sources often leave out articulations in repeated patterns, and it depends on the context whether I added these articulations or left them to be inferred by the performer. Inconsistencies occur when different instruments have the same notes but different slurring, articulation or dynamics, or when the same pattern occurs elsewhere for the same instrument but with different articulation or slurring, without any indication that the composer wanted to vary his articulation.

Slurs that are added by me are given as dashed slurs (slurs with longer fragments). Slurs that I considered erroneous in the original are sometimes fully removed (if they are very obviously in error), or given as dotted slurs (slurs with very short fragments) at the opposite side of the note, i.e. at the stem side.

Articulations that are added by me are in parentheses. Articulations that are in the original but are in error are at the stem side of the note.

Missing but required dynamics are in parentheses. Erroneous dynamics are in square brackets; this might cause confusion but I saw no easier solution.

A well-known problem in music from this era is that notation that is indistinguishable between accent and decrescendo, at least to the modern eye. I tried to mimic this ambiguity with very short decrescendos.

I

Adagio

Musical score for Bassoon, Adagio section, measures 1-20. The score is written in bass clef with a common time signature. It begins with a dynamic marking of *f* (forte) and a fermata over the first measure. The music features a series of eighth and sixteenth notes, with a prominent sixteenth-note run in measures 3-4. Dynamics shift to *p* (piano) in measure 5. The section concludes with a *f* (forte) dynamic in measure 20.

Allegro di molto

Musical score for Bassoon, Allegro di molto section, measures 21-80. The tempo changes to Allegro di molto, indicated by a change in the time signature to 3/4. The section starts with a dynamic marking of *pp* (pianissimo) in measure 21, followed by a *f* (forte) dynamic in measure 22. A triplet of eighth notes is marked in measure 22. The music is characterized by rapid sixteenth-note passages. A *pizz.* (pizzicato) marking appears in measure 25. The section continues with various dynamics including *f* (forte) and *p* (piano). A *arco* (arco) marking is present in measure 40. The section ends with a *f* (forte) dynamic in measure 80.

This page is intended as the back
of one of 3 pages that must be put
beside each other on the stand.

83 
90 
97 
105 
112 
117 
122 
127 
132 
137 
145 
151 
158 
165 

172 pizz. arco

180 *f*

189

194

199

205

210

215 *f* *f*

222 *p* (>)

228 2 pizz. (*p*)

237 5 arco

248 *f*

253

258

263

II

Andante

Musical score for Bassoon, Part II, Andante. The score consists of 13 staves of music in 2/4 time, starting with a key signature of one flat. It includes various dynamics (*f*, *p*, *pp*), articulations (*pizz.*, *arco*), and performance markings like accents and slurs.

The score is divided into measures as follows:

- Staff 1: Measures 1-9
- Staff 2: Measures 10-19
- Staff 3: Measures 20-29
- Staff 4: Measures 30-39
- Staff 5: Measures 40-49
- Staff 6: Measures 50-61
- Staff 7: Measures 62-73
- Staff 8: Measures 74-86
- Staff 9: Measures 87-95
- Staff 10: Measures 96-105
- Staff 11: Measures 106-121
- Staff 12: Measures 122-130

III

Allegro

9 *p*

9 *f* 10

27 *p* *f* *p*

37 *f* *f* (*f*)

46 *p*

55 (*f*) *f*

61 3 *f*

70 (*f*)

78 (*f*) (*pizz.*) *p*

88

98 *arco* *f*

106 *f*

114 9

130 *p* *(f)* *p*

140 *f*

149 *f*

157 *f* 2

166 *p* *f* 3

178 *p*

190 *f* *p*

201 *f* *p* 11

222 *f* *f* 5

235

241 3

250 *f* *p*

257 *ff*

Detailed description: This page contains the musical score for the Bassoon part, measures 130 to 257. The score is written in bass clef with a key signature of one flat (B-flat). It features various dynamics including piano (*p*), forte (*f*), and fortissimo (*ff*). There are several articulations such as slurs, accents, and breath marks. Measure numbers 130, 140, 149, 157, 166, 178, 190, 201, 222, 235, 241, 250, and 257 are indicated at the start of their respective staves. Some measures contain multi-measure rests for 2, 3, 5, and 11 measures. The notation includes eighth, quarter, and half notes, as well as rests and accidentals.

264

273

284

290

297

pp

pizz.

p

f

arco